Table of Contents:

4.4. Sex, Attraction, and Love

4.5. Cosmology, Outside and Inside

Part I	
General Introduction:	
Tracing This Side of Cultural Relativism	
Section One	
Intention and Approach	
Section Two	
Theoretical Premises: Digitalized Essences and Analogic Images	1
2.1. Intercultural Communication and the Physical Environment	1
2.2. Metaphorics: An Objectivist Semiotics of Imagery	1
2.3. Metaphors and Cognition	4
2.4. Fiction and Theory	ţ
2.5. Tracing the Discourse of the Other	
The Application of the Property of the Propert	
Part II	
Intercultural Confession:	
Metaphors of Communication in Maxine Hong Kingston's	
The Woman Warrior. Memoirs of a Girlhood Among Ghosts	
Section Three	
Introduction: The Metaphorical Formation of Identity	(
3.1. Feminists, Autobiographers, and Chinese Ethnographers	(
3.2. An Outsider's Access	7
Section Four	
"No Name Woman": The Victim of "Roundness"	7
4.1. Emigration and Menarche	8
4.2. "Roundness" (Chinese and Puritan)	8
4.3. Individualism	(

94

4.6. Systemic Inconsistencies	102
4.7. Metaphors of Communication	103
4.8. Degrees of Imagination and Speculation	107
Section Five	
"White Tigers": Exploring the Limits of the Imagination	111
5.1. A Warrior's Training	112
5.2. Dragon Ways	116
5.3. The Revolutionary Work: A Girl's Fantasy	121
5.4. Beyond Water Gourd Reality	129
5.5. Gender Problems	135
5.6. Reality Beyond the Tale	138
Section Six	
"Shaman": Brave Orchid's Legacy	145
6.1. The Midwife's Diploma	145
6.2. The Chinese Doctor	150
6.3. Chinese Ghost Stories	158
6.4. The Tradition of Heroic Eating	162
6.5. Unheroic Eating	166
6.6. Longing	173
6.7. American Ghosts	177
6.8. The Mother's Blessing	187
Section Seven	
"At the Western Palace": Interculturality and the Mirror of Madness	195
7.1. The Mirror that Doesn't Match	196
7.2. The Interaction of Four Intercultural Dimensions	201
7.3. The Unfaithful Husband	221
7.4. Locked Up in the Mirror of Madness	230
Section Eight	
"A Song for a Barbarian Reed Pipe": Two Cultures into One Voice	238
8.1. A Voice of Cuts and Knots	239
8.2. A Private Semiotics of White and Black	243
8.3. Identity Structures Between Schools	249
8.4. The Unwanted Twin	255
8.5. Doubled Metamorphosis	261

8.6. Tradition and Knot Telling	26
8.7. Marginality and Madness	26
8.8. The Confession of American Intelligence	274
8.9. Life as a Ghost	278
8.10. The Reconciliation of Competition and Complementation	283
III. Decomposition the County of the County	
Section Nine	
Conclusion: "You can see behind you like a bat."	29
9.1. An American Manifesto?	292
9.2. A Gestalt of Cultural Transfer	298
9.3. Different Modalities of Communication	30:
9.4. Cultural Relativism and a Selective Heritage	31
Part III	
Multicultural Detection:	
Ishmael Reed's Neo-HooDoo Aesthetic in Mumbo Jumbo	
Section Ten	
Introduction: A Multicultural Framework	327
10.1. Beyond Primitivism: The Insides of the Other System	332
10.2. Polytheism vs. Monotheism	342
the state of the s	105
Section Eleven	
Voodoo: Reed's Traditional Model	350
11.1. The Voodoo Pantheon	352
11.2. The Most Important Loas	359
11.3. Ancestor Worship, Orality, and the Pragmatic Function of Ritual	36
11.4. Possession	372
11.5. Some Voodoo Techniques	37
11.6. Duppies and Zombies	380
Charles and the Colorest of the bridge of the bride of the bridge of the bridge of the bridge of the bridge of the	
Section Twelve	
The Modernized Tradition: Neo-HooDoo as a Literary Framework	383
12.1. A Flexible System	385
12.2. The Loa in Neo-HooDoo	388
12.3. The Writer as a Houngan	394
12.4. The Legba Principle: Psychology and Inspiration	399

12.5. Vertical Possession in Two Directions: Loas and Vehicles	410
12.6. The History of the Original Crime	419
12.7. Against Atonism	427
12.8. Syncretism	433
12.9. Horizontal Possession: Secret Societies, Hierarchy, and Solidarity	448
12.10. Deconstructing the Center	451
12.11. Mystical Geography	461
12.12. Strategies of a New Mythology: Parody and Necromancy	467
Section Thirteen	
Neo-HooDoo Semiotics: Aspects of a Heathen "Style"	481
13.1. The Figurative Use of Types (Roland Barthes)	484
13.2. The Interaction of History and Myth	493
13.3. Focalizers and the Notion of Free Narratology	503
13.4. Voices: A Prose of Unmarked Direct Discourses	510
13.5. Aural Modes of Conceptualization (Walter Ong)	517
13.6. Dialogic Structures: Collage and Lecturing	528
13.7. The Treasure-House of Languages (M.M. Bakhtin)	533
13.8. Aspects of Plasticity	549
13.9. The Biblical Sign and the Pagan Sign (Françoise Meltzer)	558
13.10. Aspects of Neo-HooDoo Detection	568
13.11. Circular Creativity and the Question of Discursive Negotiation	580
Section Fourteen	
Reed's Issues: Neo-HooDoo and Literary Politics	585
14.1. The Forces of Education (The Wallflower Order)	587
14.2. Constraints and Dangers of Sensationalism (The Benign Monster)	592
14.3 The Token Black (The Talking Android)	597
14.4. Freeing the Images (The Center of Art Detention)	601
14.5. Middle Class Ethics (The Work)	606
14.6. Toward Multiculturalism (The Mu'tafikah)	612
14.7. The Printing Business (Mumbo Jumbo Kathedral, Thot's Antholo	gy)620
Section Fifteen	
Conclusion: Toward a Democratic Aesthetic of the Multiculture	624

Part IV	
From Negativity to Variety:	
A Discourse of Unbounded Perspective	
Section Sixteen	
Some Comparative Observations and Theoretical Conclusions	639
16.1. Experience and Representation (Transference)	642
16.2. Between Two Sets of Representation (Intercultural Translation)	652
16.3. A System of Multiple Representations (Cultural Meta-Theory)	664
16.4. On the Figurative Tradition of Cultures	685
Bibliography	695
	-
On the author	736